

9 DE JULIO

JOSE L PADULA

A

Musical score for section A. The score consists of four staves of music in 4/4 time with a key signature of one flat. The melody is primarily in G minor (GMI), with chords including D7, G7, CMI, and NC. The score includes measure numbers 1 through 13, and performance instructions like "TO B & END" and "TO C". Measure 13 ends with a repeat sign.

B

Musical score for section B. The score consists of five staves of music in 4/4 time with a key signature of one sharp. The melody is primarily in G major (G), with chords including C, D, G, and D7. The score includes measure numbers 18 through 30, and a performance instruction "(G)" at measure 22.

C

Musical score for section C. The score consists of five staves of music in 4/4 time with a key signature of one sharp. The melody is primarily in G major (G), with chords including G7, D7, and GMI. The score includes measure numbers 34 through 46.

ADIOS MUCHACHOS

JULIO SANDERS

1 **A** C E⁷ F G⁷ C

This staff contains six measures of eighth-note patterns corresponding to the chords A, C, E7, F, G7, and C. Measure 1 starts with a single eighth note followed by a sixteenth-note pair. Measures 2 through 6 follow a repeating pattern of eighth-note pairs.

5 E- D- G⁷ C

This staff contains four measures of eighth-note patterns corresponding to the chords E-, D-, G7, and C. The patterns are similar to those in staff 1 but with different starting notes.

9 C E⁷ F G⁷ C

This staff contains five measures of eighth-note patterns corresponding to the chords C, E7, F, G7, and C. The patterns are identical to those in staff 1.

13 C⁷ F F- C D⁷ G⁷ C

This staff contains seven measures of eighth-note patterns corresponding to the chords C7, F, F-, C, D7, G7, and C. The patterns are similar to those in staff 1 but with different starting notes.

17 **B** E⁷ A- G⁷ C C^{AUG}

This staff contains five measures of eighth-note patterns corresponding to the chords B, E7, A-, G7, C, and C^{AUG}. The patterns are similar to those in staff 1 but with different starting notes.

21 F F- C E- D- G⁷ C

This staff contains six measures of eighth-note patterns corresponding to the chords F, F-, C, E-, D-, G7, and C. The patterns are similar to those in staff 1 but with different starting notes.

25 E⁷ A- G⁷ C C^{AUG}

This staff contains four measures of eighth-note patterns corresponding to the chords E7, A-, G7, C, and C^{AUG}. The patterns are similar to those in staff 1 but with different starting notes.

29 F F- C E- D- G⁷ C G⁷ C

This staff contains six measures of eighth-note patterns corresponding to the chords F, F-, C, E-, D-, G7, C, G7, and C. The patterns are similar to those in staff 1 but with different starting notes.

C INSTRUMENTS
JOSE DE GRANDES

A

AMURADO

PEDRO MAFFIA - PEDRO LAURENZ

6 Fm Cm G7 Cm

7 Fm Cm G7 Cm

11 G7 Cm G7 Cm C7

15 G7 Cm G7 Cm C7

18 B C C#o G7/D Cm

22 Cm Fm G7 Cm

26 C C#o G7/D Cm

30 Fm/Ab Fm Cm G7 Cm D.S. AL FINE

BAHIA BLANCA

CARLOS DI SARLI

A F#-

B-

F#-

(G#-7(b5))

F#-

(C#7)

F#-

5

F#-

B-

F#-

D#7

D7

C#7

9

F#-

B-

F#-

(G#-7(b5))

F#-

(C#7) F#-

13

B-

F#-

D7

C#7 F#- C#7 F#-

17

B

F#-

B-

C#7

F#-

21

F#-

B-

C#7

F#-

25

F#-

B-

C#7

F#-

29

B-

F#-

C#-

F#-

MILONGA

d=104

CAMPO AFUERA

R. BIAGI

A G- D7 G-

Bb 6 D7 G- TO CODA ON QUE

10 B G- D7 G-

14 G7 C- D7 G-

18 G7 C- D7 G- D7

22 G- A7 D7 G(MAJ)

26 C G D7 G

30 G C D7 G

34 G- E^b E^b D7 G-

38 G- A7 D7 G- G- (D7)

42 copia G- D7 G-

46 G- D7 G- G- D7 G-

EL CHOCLO

ANGEL VILLOLDO

A *S. D.* A⁷

5 D-

9 D⁷ G-

13 D- A⁷ D- A⁷ D- FINE

B C⁷ F C⁷ F

21 A⁷ D- E⁷ 1 A⁷ 2 A⁷

C A⁷ D

30 B⁷ E- E⁷ A⁷

34 D A⁷ D

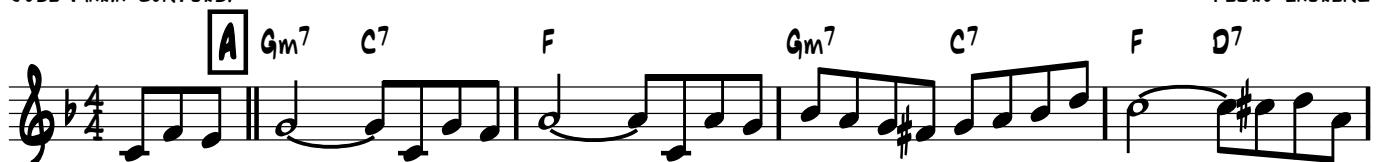
38 B⁷ E- E⁷ A⁷ D A⁷ D D.S. AL FINE

C INSTRUMENTS
JOSE MARIA CONTURSI

COMO DOS EXTRAÑOS

PEDRO LAURENZ

1 A Gm⁷ C⁷ F Gm⁷ C⁷ F D⁷



6 Gm⁷ Bbm⁷ F/A Ab^o Gm⁷ C⁷ F



10 C⁷ F Gm⁷ C⁷ F D⁷



14 Gm⁷ Bbm F/A Ab^o Gm⁷ C⁷ F D⁷



18 B Gm⁷ C⁷ F F#^o Gm⁷ C⁷ F D⁷



22 Gm⁷ C⁷ F F#^o Gm⁷ C⁷ F



26 D⁷ G⁷ C⁷ F D⁷



30 Gm C⁷ F F#^o Gm⁷ C⁷ F C⁷ F FIN



F. BLANCO
LEAD SHEET

CORAZON DE ORO

F. CANARO
ARR. BEN BOGART

Piano lead sheet for 'Corazon de Oro'. The top staff shows a treble clef, common time, and a tempo of 100 BPM. The bottom staff shows a bass clef, common time. The music consists of eighth-note chords and bass notes. Measure 1 ends with a fermata over the bass note.

Continuation of the piano lead sheet. The top staff starts with a treble clef and common time. The bottom staff starts with a bass clef and common time. Measures 2-3 show eighth-note chords. Measure 4 begins with a treble clef and common time, followed by a bass clef and common time. The section ends with a fermata over the bass note.

Piano lead sheet section A. The top staff starts with a treble clef and common time. The bottom staff starts with a bass clef and common time. Measures 18-19 show eighth-note chords. Measure 20 begins with a treble clef and common time, followed by a bass clef and common time. The section ends with a fermata over the bass note.

Piano lead sheet section B. The top staff starts with a treble clef and common time. The bottom staff starts with a bass clef and common time. Measures 24-25 show eighth-note chords. Measure 26 begins with a treble clef and common time, followed by a bass clef and common time. The section ends with a fermata over the bass note.

Piano lead sheet section C. The top staff starts with a treble clef and common time. The bottom staff starts with a bass clef and common time. Measures 29-30 show eighth-note chords. Measure 31 begins with a treble clef and common time, followed by a bass clef and common time. The section ends with a fermata over the bass note.

Continuation of the piano lead sheet. The top staff starts with a treble clef and common time. The bottom staff starts with a bass clef and common time. Measures 32-33 show eighth-note chords. Measure 34 begins with a treble clef and common time, followed by a bass clef and common time. The section ends with a fermata over the bass note.

Final section of the piano lead sheet. The top staff starts with a treble clef and common time. The bottom staff starts with a bass clef and common time. Measures 35-36 show eighth-note chords. Measure 37 begins with a treble clef and common time, followed by a bass clef and common time. The section ends with a fermata over the bass note.

42 (8)

50 (8)

58 (8)

68 C

75

80

A piano lead sheet consisting of eight staves of musical notation. The notation includes treble and bass clefs, time signatures, and various musical markings such as trills and accelerando. The staves are labeled with measures and chords:

- Measure 86: Treble staff has a box over the first note. Bass staff has a note followed by three slashes.
- Measure 87: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 88: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 89: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 90: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 91: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 92: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 93: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 94: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 95: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 96: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 97: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 98: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 99: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 100: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 101: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 102: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 103: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 104: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 105: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 106: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 107: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 108: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 109: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 110: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 111: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 112: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 113: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 114: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 115: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 116: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 117: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 118: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 119: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 120: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.

Text annotations include "E7 ACCEL." in blue ink between measures 112 and 113, and "A-" under the bass staff in several measures.

TANGO $\text{d} = 128$
G- F E \flat D 7

LA CUMPARSITA

M. RODRIGUEZ

A

8b G-
5 D 7 G-
9 C- G-
13 D 7 G- D 7 FILL
B G- D 7
16 G- FILL
20 G- FILL
24 G- C- FILL
28 G- D 7 G-
C G- C- G-
32 G- C- G-
36 G- C- G- FILL D 7
40 G- D 7 G-
44 G- D 7 G- F E \flat
TO TOP

The sheet music for "La Cumparsita" is a single-page document containing ten staves of musical notation. The music is in Tango time (indicated by a 'TANGO' instruction and a 'd = 128' tempo marking). The key signature is one flat (F#). The notation uses a single-line staff with vertical stems. The music is divided into three sections: A, B, and C, each with specific harmonic progressions indicated by Roman numerals above the staff. The first section (A) starts with a G- chord followed by a D7 chord. The second section (B) starts with a G- chord followed by a D7 chord. The third section (C) starts with a G- chord followed by a C- chord. The music concludes with a G- chord followed by a F E flat progression, leading back to the beginning.

DE PURO GUAPÓ

PEDRO LAURENZ

A

6 Cm Ab⁷ G⁷ Ab⁷ G⁷ Cm G⁷ Cm

10 Ab⁷ G⁷ Fm G⁷ Cm Fm

14 Cm Ab⁷ G⁷ Cm FIN G⁷

B

18 Cm G⁷ Cm F^{#7} G⁷ G⁷ F^{#7} G⁷ Cm G⁷

22 Cm G⁷ Cm

26 G⁷ Cm Eb/G Fm⁶ G⁷ G⁷ Cm

32 Cm G⁷ Cm

36 Dm^{7(b5)}/Ab Eb/G G^{7/D} Cm/Eb G⁷ Cm D.G. AL FIN

FORM: ABACA

DERECHO VIEJO

AROLAS, E.

TANGO $\text{♩} = 132$

A (F-)

5 F- C7 F-

9 (F-) C7 F-

13 (NC) C7 F- C7 F-

B F- (C7 A°) B♭- F# F- (NC)

17 F- (C7 A°) B♭- F# F- (NC)

21 F- C7 F- TO A

C F- B♭- E♭7 A♭

26 F- B♭- E♭7 A♭

30 C7 (NC) FRASEO F- 1. C7 F- 2. C7 F- TO A

C INSTRUMENTS

DOS PALABRAS POR FAVOR

LUIS VISCA
LUIS RUBSTEIN

A

Gm Eb⁷ D⁷ Gm Cm

Dos pa - la - bras,
Dos pa - la - bras por fa - vor.
Quie-ro ha - blar - le

5

Gm D⁷

de mis sueños y mi a - mor.
Dos a - ños vién-do - la
pa - sar - por mi bal -

8

Gm Cm D⁷ Gm

cóñ, sin-tien - do el co-ra - zón
rom-per-me el pe - cho.
Mil ve - ces qui-se hab
Le rue - go na - da

12

D⁷ Gm Cm D⁷ Gm D⁷ Gm

lar y al fin hoy me a - ni - mé, le rue - go no se va - ya, es - cú - che - me. Yo soy un
más, en és - ta no - che a - zul, me de - je su son - ri - sa, pa - ra so - ñar.

16

Gm D⁷ Gm D⁷

po-bre mu - cha - cho que la a - do - ra, bor-dan - do sue - ños con hi - los de j - lu - sión. Sus o - jos

20

G⁷ Cm Eb⁷ D⁷

son pa - ra mí co - mo un au - ro - ra, su bo - ca u - na es - pe - ran - za y u - na can - ción. Cuan - do la

24

Gm D⁷ Gm D⁷

mi - ro pa - sar por la ve - re - da, con su ca - den - cia, su gra - cia y su vai - vén, quie - ro gri - tar - le un pi - ro po y se me en - re - da la voz que en un sus - pi - ro, sue - ña tam - bién.

C INSTRUMENTS
PASCUAL CONTURSI

EL MOTIVO

JUAN CARLOS COBIAN

A Cm C7 Fm G7 Cm

5 Cm D7 G7 Cm

9 Cm C7 Fm G7 Cm

13 Cm D7 G7 Cm G7 Cm FIN

This section contains three staves of musical notation. The first staff starts with a boxed 'A' above the staff, followed by a Cm chord. The second staff begins with a Cm chord. The third staff begins with a Cm chord. The music consists of eighth-note patterns and rests, with harmonic changes indicated by Roman numerals (C, C7, F, G7) above the staff.

B C C7 F C7 F Fm C G7

21 Cm D7 G7 C

25 C C7 F C7 F Fm C G7

29 Cm D7 G7 C

This section contains four staves of musical notation. The first staff starts with a 'B' above the staff, followed by a C chord. The second staff begins with a Cm chord. The third staff begins with a Cm chord. The fourth staff begins with a Cm chord. The music consists of eighth-note patterns and rests, with harmonic changes indicated by Roman numerals (C, C7, F, C7, F, Fm, C, G7) above the staff.

C Cm G7 Cm Fm Cm

37 G7 Cm G7 Cm

41 G7 Cm C7 Fm Bb7 Eb

45 G7 Cm Dm7(b5) G7 Cm D.C. AL FIN

This section contains four staves of musical notation. The first staff starts with a 'C' above the staff, followed by a Cm chord. The second staff begins with a G7 chord. The third staff begins with a Cm chord. The fourth staff begins with a G7 chord. The music consists of eighth-note patterns and rests, with harmonic changes indicated by Roman numerals (Cm, G7, Cm, Fm, Cm, G7, Cm, G7, Cm, G7, Cm, C7, Fm, Bb7, Eb, G7, Cm, Dm7(b5), G7, Cm, and D.C. AL FIN) above the staff.

FELICIA

ENRIQUE SABORIDO

A TANGO

Dm Gm A⁷ Dm

5 Gm A⁷ Dm A⁷ Dm (FIN)

B

9 Dm A⁷ Dm

13 Dm A⁷ Dm

17 Dm A⁷ Dm

21 Dm A⁷ Dm

C

25 Dm A⁷ Dm

29 Dm A⁷ Dm

33 Dm A⁷ Dm

37 Dm A⁷ Dm

EL FLETE

VICENTE GRECO

A A-

1 *mf* E⁷ A-

5 (LAST 16 ONLY) E⁷ 1. A- 12. A- E⁷ A-

11 B E⁷ A- E⁷ A-

15 E⁷ A- E⁷ A-

19 D- C E⁷ E^{7b9} A- CRESC. SFZ

23 D- C E⁷ A- E⁷ A- mp

C A E⁷ A

27 f A E⁷ A

31 mp (A) E⁷ A PP A

35 f (A) E⁷ A

39 F^{#7} B- E⁷ A- E⁷ A-

This sheet music for 'El Flete' by Vicente Greco is a three-staff musical score. Staff 1 (top) begins with a melodic line in 4/4 time, marked 'mf'. It includes a section labeled '(LAST 16 ONLY)' with a dynamic of 'p'. Staff 2 (middle) starts at measure 11 with a section labeled 'B'. Staff 3 (bottom) starts at measure 27 with a section labeled 'C'. The music features various chords such as E7, E7b9, and F#7, and includes performance instructions like 'CRESC.' and 'SFZ'.

C INSTRUMENTS
HOMERO EXPOSITO

A

FLOR DE LINO

HECTOR STAMPOANI

Am^{7(b5)} D7 Gm

5 Dm^{7(b5)} G7 Cm

1. 9 Am^{7(b5)} D7 Gm Gm/F A7/E Eb7 D7

12. 17 Am^{7(b5)} D7 Gm Am^{7(b5)} D7 Gm G

B 25 Bm E7 Am7 D7 G6

33 Bm Bb° Am D7 G

41 Bm^{7(b5)} E7 Am F#m^{7(b5)} B7 Em G7

49 C Cm G E7 Am D7 G FIN

A LA GRAN MUNeca

JESUS VENTURA

A

E

5 E

AMI

9 A7

DMI

13 AMI

E7

AM NC

AMI E7 AMI

B

17 AMI

E7

21

AMI

25

A7

D-

29 B^b

AMI

E7

AMI E7 AMI

2 **AA** ALTERNATE MELODY FOR A 2ND TIME
DI SARLI - (15 MEASURES)

33 E

A musical staff for a single line instrument. The key signature is E major (no sharps or flats). The melody consists of eighth and sixteenth notes.

37 E

A musical staff for a single line instrument. The key signature is E major (no sharps or flats). The melody consists of eighth and sixteenth notes.

41 A⁷

A musical staff for a single line instrument. The key signature changes to A major (one sharp). The melody consists of eighth and sixteenth notes. The label "TO CODA" with a circle symbol is at the end.

44

A musical staff for a single line instrument. The melody continues with eighth and sixteenth notes. Chords labeled above the staff are A⁷, AMI, E, AMI, E⁷, AMI.

48 **C** A^{MA}

A musical staff for a single line instrument. The key signature changes to C major (no sharps or flats). The melody consists of eighth and sixteenth notes.

52 A^{MI}

A musical staff for a single line instrument. The melody consists of eighth and sixteenth notes. Chords labeled above the staff are A^{MI}, E⁷, A⁷, A⁷.

56 A^{MA}

A musical staff for a single line instrument. The key signature changes to C major (no sharps or flats). The melody consists of eighth and sixteenth notes.

60 D^{MI}

A musical staff for a single line instrument. The melody consists of eighth and sixteenth notes. Chords labeled above the staff are D^{MI}, AMI, E⁷, AMI, D/F#.

CODA

64

A musical staff for a single line instrument. The melody consists of eighth and sixteenth notes. Chords labeled above the staff are AMI, E, AM NC, AMI E⁷ AMI.

LA ABANDONÉ Y NO SABÍA...

JOSE CANET

A

Em F#7 B7 Em

A-ma-sa-do en-tre o ro y pla-ta de se-re-na-tas y de fan-dan-gos
Al ge-mir de los vio-li-nes los bai-la-ri-nes van suspi-ran-do

F#7 B7 Em

A-cu-na-do en-entre los so-nes de ban-do-neo-nes na-ció-es-te tan-go
Ca-da cual con su pa-re-ja las pe-nas vie-jas van re-cor-dan-do

9 E7 Am

Na ció por ver-me su-frir en es-te ho-rrí-ble vi-vir don-de a-go-ni-za mi cuer-te
Y yo tam-bién que-en mi mal su-fró la an-gus-tia fa-tal de no te-ner-la en mis bra-zos

13 Em B7 Em

Cuan-do la es-cu-cho al so-nar cuan-do la sal-go a bai-lar sien-to mas cer-ca la muer-te
Hoy la qui-sie-ra en-con-trar pa-ra po-der la be-sar y dar-le mi-al-ma pe-da-zos

17 F#7 B7 Em B7 Em

Y es por e-so que es-ta no-che sien-to el re-pro-che del ban-do-neón
Pe-ro i-nú-ti-til ya no pue-do y en som-bras que-do con mi i-lu-sión

B

21 B7 Em

La a-ban-do-né y no sa-bí-a de que la es-ta-ba que-rien-do

25 E7 Am B7 Em

y des-de que e-lla se fué sien-to trun-ca-da mi fé que va mu rien-do murien-do

29 B7 Em

La a-ban-do-né y no sa-bí-a que el co-ra-zón me-en-ga-ña-ba

33 E7 Am B7 Em FIN

Y hoy que la ven-go a bus-car ya no la pue-do en-con-trar a don-de j-ré sin su-a-mor

C INSTRUMENTS
H.P.BLOMBERG

LA PULPERA DE SANTA LUCIA

ENRIQUE MACIEL

INTRO C⁷
5 B_b7 Fm
9 G⁷ Eb
13 Fm G⁷ Cm Cm voz

This section consists of four staves of music. The first staff starts with a C7 chord. The second staff starts with a Bb7 chord. The third staff starts with a G7 chord. The fourth staff starts with an Fm chord, followed by a G7 chord, then a Cm chord, and finally another Cm chord labeled 'voz'.

A Cm Cm C⁷ Fm G⁷ Cm
25 Cm G⁷ Cm G⁷ Cm
33 Cm Cm C⁷ Fm G⁷ Cm
41 B_b7 Eb G⁷ Cm

This section, labeled 'A', contains four staves of music. It features a repeating pattern of chords: Cm, Cm, C7, Fm, G7, Cm. This pattern repeats three times, followed by a single Cm chord at measure 41.

B C⁷ Fm C⁷ Fm
57 B_b7 Eb G⁷ Cm
65 C⁷ Fm C⁷ Fm
73 G⁷ Cm G⁷ Cm FIN

This section, labeled 'B', contains four staves of music. It features a repeating pattern of chords: C7, Fm, C7, Fm. This pattern repeats three times, followed by a single Cm chord at measure 73, which is labeled 'FIN'.

LAGRIMAS Y SONRISAS

PASCUAL DE GULLO

VALS [A] C-

9 G⁷
C-

17 C- G⁷ C- (G⁷ C)

25

[B] C-

33 C-

41 C- G⁷ F-

49 C- G⁷ C- (G⁷ C-)

57

[C] C

65 C

73 C⁷ F

81 C G⁷ C- (G⁷ C)

89

C INSTRUMENTS
DANTE LINYERA

LOCA BOHEMIA

FRANCISCO DE CARO

A

Gm⁶ D G#° G° D/F# D/C B⁷ Em B⁷/F#

5 Em Am⁶ Em E7/G# E7 A7 A+7

9 D⁹(SUS4) D7/A D7 D/C Bm Em F#7 Bm

13 G/B G#° G° D/F# C° B⁷ E7 A7 D A7 D

17 **B** A7 F° A7/E A7/G A7 Dmaj7

21 D/A E7 A/C# G/B F° D/F#

25 D C° A7/C# A7 G#° G° F#7

29 Em/G G#° G° D/F# B⁷ Em A7 D A7 D FIN

LOS COSOS DE AL LAO

JOSE CANET

1 A G

D7

5 D7 G

G

9 Am D7 G F7 E7 Am

A7 D7 G

13 Cm D7 G A7 D7 G

Bb

17 B D7 Gm F7 Bb

G7 Cm F7 Bb

21 G7 Cm F7 Bb

Eb Gm A7 D7 Gm D7 Gm FIN

TANGOJAM.COM

C INSTRUMENT

MALA SUERTE

FRANCISCO GORRINDO

FRANCISCO LOMUTO

A

Se a-ca-bó nues-tró ca - ri-ño me di jis te frí-a men te yo pen - sé pa' mis a - den tros pue de que ten - ga ra-zón lo pen - sé y te de - jó
Por que yo sé quemí vi da no es u-na vi da mo - de - lo, por que quién tie ne un ca - ri - ño al ca - ri - ño se ha de dar, y yo soy co mo el jil

5 Gm7 C7 F Bb A7 Dm

so - la so - la y due - ña de tu vi - da mien - tras yo con mi con - cien - cia me ju - ga - ba el co - ra - zón Y ce - rré fuer - te los
gue - ro que aún es - tan - do en jau - la de o - ro en su can - to llo - ra siem - pre el an - to - jo de vo - lar He te - ni - do ma - la

9 A7 Dm D7

o - jos y a - pre - té fuer - te los la - bios pa' no ver - te, pa' no ha - blar - te pa' no gri - tar un a - diós y tran - quean - do des - pa -
suer - te pe - ro ha - blan - do fran - ca - men - te yo te que - do a - gra - de - ci - do, has si - do no - via y mu - jer si la vi - da ha de a - pu -

13 Gm7 C7 F Bb A7 Dm

ci - to me fuí al bar que es - tá en la es - qui - na pa - ra ah - gar con cuat - ro co - pas lo que pu - do ser tu a - mor Yo no pue - do pro - me
rar - me con ri - go - res al - gún dí - a ya po - dés es - tar se - gu - ra que de vos me a - cor - da - ré

17 Bb B7 Em A7 D

ter - te cam - biar la vi - da que lle - vo por - que na - cí ca - la - ve - ra y a - si me ha - bré de mo - rir a mi me gus - ta la

21 D7 G C7 F A7 D

fa - rra, el ca - fé, la mu - cha - cha - da y don - de ha - ya u - na mi - lon - ga yo no pue - do es - tar sin ir Bien sa - bés co - mo yo he

25 B7 Em A7 D D7

si - do bien sa - bés co - mo he pen - sa - do de mis lo - cas in - quie - tu - des de mi fan de ca - lle - jar Ma - la suer - te si hoy te

29 G E7 A G D A7 D FIN

pier - do, ma - la suer - te si an - do so - lo, el cul - pa - ble soy de to - do ya que no pue - do cam - biar. (Se a - ca - bó nues-tró ca)
(Por - que yo sé que mi)

MALENA

LUCIO DEMARE

TANGO

A F_m C_m G⁷ C_m

Ma le na Can ta el tan go Co - mo nin - gu-na y en ca - da ver so po - ne su co - ra zón. A yu - yo del su
Tus o jos son os - cur os co mo el ol - vi-do, tus lab ios a-pre - ta dos co-mo el ren- cor, tus ma nos dos pa

5 F_m C_m G⁷ C_m C⁷

bur-bio su voz per - fu - ma, Ma-le - na tie - ne pe - na de ban - don - eón. Tal vez a - llá en la in
lo-mas que sien - ten frí - o, tus ve - nas tie - nen san - gre de ban - don - eón. Tus tan - gos son cria

9 F_m B^{b7} E^b D⁷ G⁷ N.C.

fan - cia su voz de a - lon - dra to - mó e - se to - no os - cur - o de ca - lle - jón, o a - ca - so a - quel ro
tur - ras a - ban - don - a - das que cru - zan so - bre el ba - rro del ca - lle - jón, cuan - do to - das las

13 F_m C_m G⁷ C_m

man - ce que só - lo nom - bra cuan - do se po - ne tris - te con el al - coh - ol. Ma-le - na can - ta el
puer - tas es - tán ce - rra - das y la - dran los fan - tas - mas de la can - ción. Ma-le - na can - ta el

17 F_m C_m G⁷ C_m N.C.

tan - go con voz de som - bra, Ma-le - na tie - ne pe - na de ban - don - eón. Tu can -
tan - go con voz que - bra - da, Ma-le - na tie - ne pe - na de ban - don - eón. Tu can -

21 **B** C G^{7/D} C Am Em F Em D^m

ción - tie - ne el fri - o del ul - ti - mo en - cuen - tro. Tu can - ción - se ha - ce am - ar - ga_en la sal del re

26 C D^{m7} G⁷ C B⁷

cuer - do. Yo no sé - si tu voz es la flor de u - na pe - na, só - lo sé que al ru -

31 F^{#m7b5} B^{7b9} E^{m7} A⁷ D^{m7} G⁷ C N.C.

mor de tus tan - gos, Ma - le - na, te sien - to más bue - na, más bue - na que yo. (Tus o - jos os - cur...)

C INSTRUMENTS
E. SANTOS DISCEPOLO

MALEVAJE

JUAN DE DIOS FILIBERTO

A

The musical score consists of ten staves of handwritten notation for voice and piano. The key signature is mostly A major (no sharps or flats). The time signature varies between common time and 2/4. Chords indicated include Bm, F#7, A, G, D, Em, E7, and D7. The vocal line includes lyrics such as 'Bm', 'F#7', 'A', 'G', 'D', 'Em', 'E7', 'D', 'INTERLUDIO', 'F#7', 'Em', 'A7', 'D', 'voz', 'D', 'A7', 'G', 'E7', 'A7', 'D', 'D7', 'G', 'A7', 'D', 'A7', 'D', 'FIN'. Measure numbers 1 through 33 are marked at the beginning of each staff.

MAÑANA ZARPA UN BARCO

LUCIO DEMARE

A

Ri - be - ras que no cam - bian to - ca - mos al an -
Dos me - ses en un bar - co via - jó mi co - ra -

2 Cm/Bb D7 Ab7 G7 Cm

clar Cien puer - tos nos re - ga - lan la mú - si - ca del mal Mu - cha - chas de o - jos
zón Dos me - ses a - ño - ran - do la voz del ban - do - neón El tan - go es puer - to a -

5 Fm G7 Cm Ab G7

tris tes nos vie - nen a es pe - rar y el gus to de las co pas pa - re - ce siem pre i gual Tan so lo a qui en tu
mi - go don de an cla la i - lu - sión Al rit mo de su dan za se ha ma ca la e - mo - ción De no che con la

9 Cm Fm G7 Cm

puer to se a - le gra el co - ra - zón Ria chue lo don de san gra la voz del ban do - neón Bai le mos has ta el
lu - na so ñan - do so bre el mar el rit - mo de las o - las me mien te su com - pás Bai le mos es - te

13 Cm Cm/B Cm/Bb D7 Ab7 G7 Cm(G7 Cm) FIN

e - co del úl - ti mo com - pas ma ña na zar pa un - bar - co, qui zás no vuel va más Que bien se
tan go no qui ro re - cor - dar ma ña na zar pa un bar co, tal vez no vuel va más

B

17 C Dm G7 C

bai - la so - bre la tie - rra fir - me Ma - ña - na al al - ba te - ne - mos que mar - char La no - che es -

21 Em B7 Em G7 D7 G7

lar - ga no quie - ro que es - tés tris - te Mu - cha - cha va - mos no sé por qué llo - rá Di - ré tu

25 C Dm G7 C C7

nom - bre cuan - do me en - cuen - tre le - jos Ten - dré un re - cuer - do pa - ra con - tar - le al mar La no - che es -

29 F G7 C D7 G7 C

lar - ga no quie - ro que es - tés tris - te Mu - cha - cha va - mos no sé por qué llo - ras (Ri - ber - as que no)
(Dos me - ses en un)

C INSTRUMENTS
LE PERA - BATTISTELLA

MELODIA DE ARRABAL

CARLOS GARDEL

A Am E⁷ Am

5 G⁷ C E⁷ Am

9 Dm Am E⁷ Am A⁷

13 Dm Am B⁷ E⁷ Am E⁷ Am || # # #

17 **B** A A/C# C° Bm

22 E⁷ A

27 A F#⁷ Bm

32 Bm A E⁷ A FIN

Mi Noche Triste

SAMUEL CASTRIOTA

A

Bm F#7 Bm
5 A7 D F#7
9 Em Bm F#7 Bm
13 Em Bm F#7 Bm F#7 Bm FIN

B

Bm Em Bm
21 F#7 Bm F#7 Bm
25 Em Bm F#7 Bm

C

D A7 D
33 D A7 D
37 D F#7 Bm
41 Bm F#7 Bm

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H. MANZI

MILONGA SENTIMENTAL

SEBASTIAN PIANA

CONCERT



Sheet music for piano, treble clef, key of G major, 4/4 time. The first measure shows eighth-note pairs in the treble clef. The second measure shows eighth-note pairs in the bass clef. The third measure shows eighth-note pairs in the treble clef. The fourth measure shows eighth-note pairs in the bass clef.



Sheet music for piano, treble clef, key of G major, 4/4 time. Measures 5-6 show eighth-note pairs in the treble clef. Measures 7-8 show eighth-note pairs in the bass clef. Measures 9-10 show eighth-note pairs in the treble clef. Measures 11-12 show eighth-note pairs in the bass clef.



Sheet music for piano, treble clef, key of G major, 4/4 time. Measures 13-14 show eighth-note pairs in the treble clef. Measures 15-16 show eighth-note pairs in the bass clef. Measures 17-18 show eighth-note pairs in the treble clef. Measures 19-20 show eighth-note pairs in the bass clef.



Sheet music for piano, treble clef, key of G major, 4/4 time. Measures 21-22 show eighth-note pairs in the treble clef. Measures 23-24 show eighth-note pairs in the bass clef. Measures 25-26 show eighth-note pairs in the treble clef. Measures 27-28 show eighth-note pairs in the bass clef.

2

23

27

31

35

G7(b13)

39

1.

D

2.

G

C INSTRUMENT
RUSEBIO LÓPEZ

A

MOZO GUAPÓ

RICARDO TANTURI

Am E⁷ Am E⁷ Am

9 Am Am F⁷ E⁷

Con un pu - cho pre - po - ten - te a - ca - ri - cian - do sus la - bios
Cuan - do la no - che ro - de - a las ca - lle - ci - tas del ba - rrio

13 E⁷

el cham - ber - go le - van - ta - do muy por - te - ño al - ca - mi - nar
cru - za la es - tam - pa del gua - po co - mo un rey del a - rra - bal

17 Am A⁷ Dm

la mi - ra - da - so - bra - do - ra ne - gra y re - vuel - ta me - le - na
pron - to u - na som - bra sea - ce - ra hay un tem - blor en sus la - bios

21 Dm Am E⁷ Am

mo - zo gua - po del su - bur - bio con su pin - ta sin i - gual
y un be - so vi - bra en el al - ma del tai - ta de a - quel lu - gar

25 E⁷ Am E⁷ Am

peón en - tre las pe - be - tas por su ver - bo tan flo - ri - do Te -

33 B A E⁷ A

rror en - tre los ma - le - vos por su pu - ñal cim - brea - dor va -

37 A A⁷ Bm E⁷ A

rón de los em - pe - dra - dos co - no - ci - do en los bal - co - nes de -

41 E⁷

re - cho sin vuel - ta de ho - ja con al - ma de pa - ya - dor

45 F⁷ Bm E⁷ 1.A 2.A E⁷ A FIN

C INSTRUMENTS
HORACIO SANGUINETTI

NADA

JOSÉ DAMES

A TANGO

1 He le - ga - do has - ta tu ca - sa... ¡Yo no sé có - mo he po - di - do!

5 Si me han di - cho que no es - tás, que ya nun - ca vol - ver - as.. ¡si me han di - cho que te has i - do!

9 ¡Cuán - ta nie - ve hay en mi al - ma! ¡Qué si - len - cia hay en tu puer - ta!

13 Al lle - gar has - ta el um - bral, un can - da - do de do - lor me de - tu - vo el cor - a zon.

B

17 Na - da na - da que - da en tu ca - sa - na tal So - lo tel - a - ra - ñas que te - je el yu - yal.

21 El ro - sal tam - po - co ex - is - te y es se - gu - ro que se ha muer - to al ir - te tu!

24 ¡to - do es un - a cruz! Na - da, na - da mas que tris - te - za y quie - tud. Na - die que me di - ga si

28 vi - ves a - ún... ¿Don - de es - tas pa - ra de -

30 cir te que hoy he vuel - to arre - pen - ti - do a bus - car tua - mor

NADA MÁS

JUAN D'ARIENZO / LUIS RUBISTEIN

A

No quie-ro na-da na-da más
No quie-ro na-da na-da más
que no me de-je fren-te a fren-te con la vi - da
que la men - ti-ra de tu a mor co-mo li - mos-na

Me mo - ri - ré si me de - jás
Que voy a ha cer si tu te vas
por-que sin vos no he de sa-ber vi - vir
con el va - cí - o de mi de - cep - ción

Y no te pi - do más que e - so
No, no te va-yas te lo rue - go
que no me de-jes su-cum - bir
no des-tro-cés mi co - ra - zón

Te lo su - pli - co por dios no me qui-tes el ca - lor de tu ca - ri - ño y tus be - sos
Si no lo ha-cés por a - mor ha - ce - lo por com-pa-sión pe - ro, por Dios, no me de - jes

Que si me fal - ta la luz de tu mi - rar que es mi sol se-rá mi vi - da u - na cruz
Ja-más te mo-les-ta - ré se ré u - na som - bra a tus pies ti - ra - da en al - gún rin - cón

B

Cuán - ta nie - ve ha - bra en mi vi - da
sin el fue - go de tus o - jos

y mi al - ma ya per - di - da san - gran - do por la he - ri - da se de - ja - rá mo - rir

Y en la cruz de mis a - nhe - los
lle - na - ré de bru - mas mi al - ma

mo - ri - rá el a - zul del cie - lo
so - bre mi des - ve - lo vién - do - te par - tir

C INSTRUMENT

LITO BAYARDO

PÁJARO CIEGO

ANTONIO BONAVENA

A

1 E C[#]7 F[#]m B⁷ E G[#]7
Co-mo a quel pa - ja - ri - to can - tor que te - ní - a los o - jos sin luz

5 C[#]m C[#]m/B F[#]m B⁷ E
y en su jau - la do - ra - da can - tó su can - ción de do - lor

9 C[#]7 F[#]m B⁷ E
Yo tam - bién a tu la - do al - gu - na vez a es - cu - char tu can - ción me a - cer - qué

13 A E C⁷ B⁷
Y e - ra tan se - du - tor tu can - tar que en tu car - cel que - dé

B

17 Em B⁷
Pa - ja - ri - to can - tor si te vas de a - qui

21 E
yo no sé si ol - vi - dar que te co - no - ci

25 B⁷
No qui - sié - ra llo - rar so - bre mi do - lor

29 E
ni tam - po - co pen - sar en mi po - bre a - mor

33 E⁷ Am
por qué quién te va a - que - rer

37 G
a - sí co - mo te a - mo yo

41 E⁷ Em
y quién quién te cui - da - rá si te vas a -

45 F B⁷ Em FIN
sí sin de - cir a - diós

PALOMITA BLANCA

ANSELMO AIETA

This is a handwritten musical score for a single melodic line, likely for a woodwind instrument like flute or recorder. The score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a '3'). The music is divided into sections labeled A, B, and BB.

Section A: This section starts at measure 1 and ends at measure 18. It features a variety of eighth-note patterns and rests. Chords indicated include A7, D-, G-, C7, F, D-, E7, B7, A7, 1NC, 2D-, NC, and D.

Section B: This section begins at measure 19 and continues through measure 34. It consists of a continuous eighth-note pattern. Chords indicated include D, A7, D, A7, G, A7, D, A7, and D.

Section BB: This section starts at measure 35 and continues through measure 47. It follows the same eighth-note pattern as Section B. Chords indicated include D, A7, B7, E-, and A7.

Key Signatures: The score uses a mix of key signatures. The first nine staves are in F major (one sharp). The last staff is in G major (two sharps).

Measure Numbers: The measures are numbered on the left side of the staves: 1, 6, 10, 14, 19, 23, 27, 31, 35, 39, 43, and 47.

PATOTERO SENTIMENTAL

MANUEL JOVÉS

TANGO A

1 Cm G⁷ Cm
Pa-to - te - ro, rey del bai - lon - go, pa-to - te - ro. sen - ti-men - tal. Es-con

5 Cm Bb Ab G Fm G⁷ Cm
dés ba - jo tu ri - sa mu - chas ga - nas de llo - rar. Ya los a - ños se van pa

10 G⁷ Cm
san - do y en mi pe - cho no en- tró un que - rer En mi

13 C⁷ Fm G⁷ Cm
vi - da tu - ve mi-nas mu-chas mi - nas pe - ro Nun - ca un - a mu - jer Cuan - do

17 B Cm Fm Cm
to - mo dos co - pas de más, de mi pe - cho co-mien - za a sur - gir el re -

21 Cm G⁷
cuer - do de a - que - lla fiel mu - jer que me qui - so de ver - dad y yo, in gra - to a - ban - do -

24 Cm Cm Fm Cm
né. De su a - mor me bur - lé sin mi - rar que pu - dier - a sen - tir - lo des - pués, sin sa

29 Cm Fm G⁷ Cm
ber que los a - ños al co - rrer i - ban, crue - les, a a - mar - gar a es - te re del ca - ba - ret

PEDACITO DE CIELO

C INSTRUMENT

HOMERO EXPÓSITO

ENRIQUE FRANCINI / HÉCTOR STAMPONI

A 1 Am E7 Am A7 Dm A7 Dm

La ca - sa te - ni-a u-na re - ja pin - ta - da con que - jas y can - tos de a - mor la
Tal vez se en - fri - ó con la bri - sa tu cá - li - da ri - sa tu lím - pi - dā voz tal

9 E7 Am Dm Am E7 Am

no - che lle - na - ba de o - je - ras la re - ja la hie - dra y el vie - jo bal - cón re -
vez es - ca - pó a tus o - je - ras la re - ja la hie - dra y el vie - jo bal - cón tus

17 Am E7 Am A7 Dm A7 Dm

cuer - do que en - ton - ces le - i - as si yo te le - i a mi ver - so me - jor y a -
o - jos de a - zú - car que - ma - da te - ní - an dis - tan - cias do - ra - das al sol hoy

25 E7 Am B7 E7 Am

ho - ra ca - pri cho del tiem po le - yen do e sos ver sos llo - ra mos los dos los a -ños de la in -
quie res ha - llar co mo en - ton ces la re - ja de bron ce tem - blan do de a mor y hoy

33 **B** A F#7 Bm E7 A

fan - cia pa - sa - ron pa - sa - ron la re - ja es - ta dor - mi - da de tan - to si - len - cio y en a -

41 A Bm E7 A

quel pe - da - ci - to de cie - lo se que - dó tu a - le - gri - ay mi a - mor los a -ños han pa

49 A F#7 Bm C#7 F#7 A7

sa - do te - rri - bles mal - va - dos de - jan - do u - na es - pe - ran - za que no ha de lle - gar y re -

57 D E7 A Bm7 E7 A

cuer - do tu ges - to tra - vie - so des - pués de a - quel - be - so ro - ba - do al a - zar. FIN (La)
(Tal)

C INSTRUMENT
AZUCENA MAIZANI

PERO YO SÉ

AZUCENA MAIZANI

A

Lle-gan-do la no-che re-cién te le - van-tas y sa-les u - fa-no a bus-car un be
Con tan-ta ven - tu - ra con to - da tu an - dan - za lle-vas-te tu vi - da tan so-lo al pla

4 **Bm** **E7**
guén Lu - cís con or - gu - llo tu es-tam - pa e - le - gan - te sen - ta - do muy
cer Con to - do el di - ne - ro que siem-pre has te - ni - do to - dos tus ca -

7 **A** **A**
mue-lle en tu re - gia ba - qué Pa-seás por Co-rrien-tes pa-seás por Flo - ri - da te das u-na
pri - chos lo-gras-te ven - cer Pen-sar que e - se bri - llo que fá - cil os - ten-tas no sa - be la

11 **A** **A7** **D**
vi - da me - jor que un pa - chá De re - gios pro - gra - mas te - nés a mon -
gen - te que es pu - ro dis - fraz Tu or - gu - llo de ne - cio muy bien los en -

14 **A** **Bm7** **E7** **A** **E7** **A**
to - nes Con cla - se y di - ne - ro de to - do ten - drás
ga - ña No quie - res que na - die lo se - pa ja - más

B

17 **A** **E7**
Pe - ro yo sé que me - ti - do vi - vís pe-nan-do un que - rer

21 **Bm7** **E7** **A**
que que - rés ha - llar ol - vi - do cam-bian - do tan - ta mu - jer

25 **N.C.** **A** **F#7** **Bm**
Yo sé que en las ma-dru - ga - das cuan - do la fa - rra de - jás

29 **D** **A** **Bm7** **E7** **A** **FIN**
sen - tis tu pe - cho o - pri - mi - do por un re - cuer - do que - ri - do y te po - nés a llo - rar

C INSTRUMENT

JOSE MARIA CONTURSI

QUIERO VERTE UNA VEZ MÁS

MARIO CANARO

A

Tar - de que me in - vi - ta a - con - ver - sar
No - che que con - si - gues en - vol - ver
pe - na de es - pe - rar - te y de llo - rar
que - jas que bus - can - do nues - tro a - yer
Tan - to en mi - mar - gu - ra te bus - qué
San - gre que ha ver - ti - do el - co - ra - zón
¿Cuán - do, cuán - do vi - da mo - ri - ré
Fie - bre que me a - bra - za la ra - zón

con mis los re - sa - cuer - - dos
pen - sa - mien - tos
en las es - te in - lle - va el - fier - - no
con tiem - po
sin al e - en - vo - con - tra - car - - te
pa - ra ol - vi - dar - - te
sin ol - vi - dar - - te

B

Quie - ro ver - te u - na vez más
y ex - ta - siar - me en - el mi - rar
Quie - ro ver - te u - na vez más
que ya to - do ter - mi - nó
Quie - ro ver - te u - na vez más
que no pue - do re - cor - dar
Quie - ro ver - te u - na vez más
un a - li - vio sen - ti - ré

a - ma - da mí - a
de tus pu - pi - las
Aun - que me di - gas
ver las ce - ni - zas de un a - mor
es - toy tan tris - te
por qué te fuis - te
y en mi a - go - ní - a
y ol - vi - da - do en - un rin - cón mas tran - qui - lo mo - ri - ré

FIN

BIAGI

BIAGI 8VA.....RE - FA - SI

ENRIQUE DELFINO

The image shows a page of sheet music for a jazz piece. It consists of ten staves of musical notation, each with a different key signature and time signature. The staves are arranged vertically, with some staves having longer horizontal lines than others. Various musical markings are present throughout the score, including:

- Chords:** A7, D, E7, B7, C, F, G, Bb, D-.
- Dynamics:** f, ff, ffz, sfz, (fin), sffz, sffz.
- Performance Instructions:** "sfz", "sfz", "sfz", "sfz", "sfz", "sfz".
- Measure Numbers:** 6, 10, 14, 18, 23, 27, 32, 37, 41, 45, 49, 53.
- Section Labels:** A, B, C, D, E, F, G, H, I, J.
- Tempo Markings:** Largo, Adagio, Poco.

The music is written in a variety of styles, including eighth-note patterns, sixteenth-note patterns, and sustained notes. The overall style is characteristic of early jazz or blues music.

RETINTIN

EDUARDO AROLAS

D7

A



RODRIGUEZ PEÑA

VINCENTE GRECO
ARR. C DISARLI

A

TANGO E⁷

MUSIC BOX 1X ONLY
8VA-----

6 1 A E⁷ A E⁷ A 12 A E⁷ A

11 B E⁷ A (D^{#7b9}) E⁷ A

15 E⁷ A B⁷ E B⁷ E

19 E⁷ A (D^{#7b9}) E⁷ A

23 E⁷ A B⁷ E B⁷ E

27 C E⁷ Pizz A E⁷ A⁷

OPTIONAL MELODY 2ND X

31 E⁷ A E⁷ B⁷ E B

ROMANCE DE BARRIO

ANIBAL TROILO

VALS A NC

E7

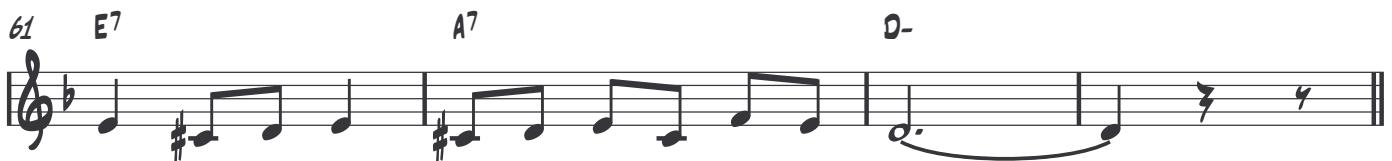
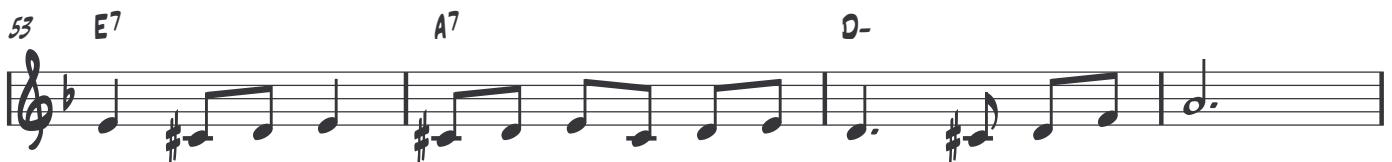
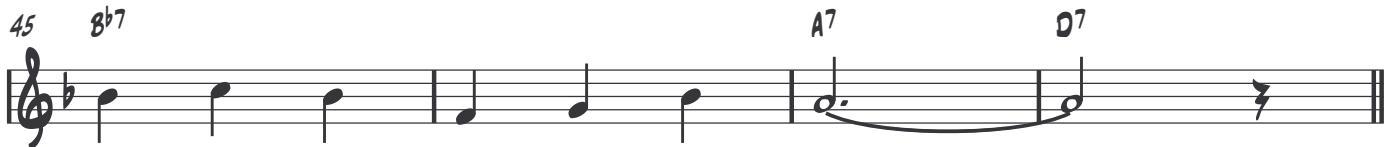
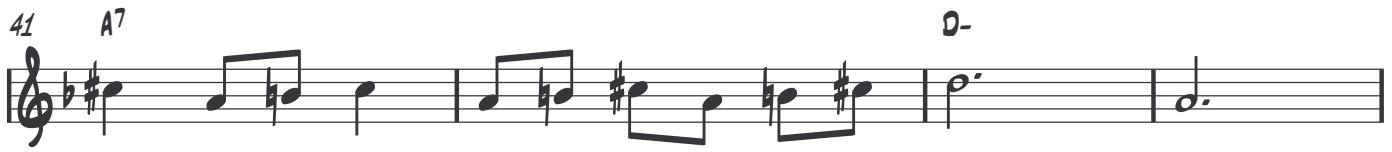
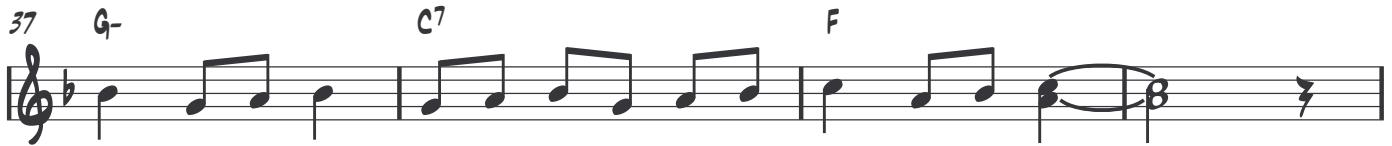


ROMANCE DE BARRIO

2

BA⁷

PAGE 2 D-



SE DICE DE MI

F. CANARO

SLOW & IN OCTAVES

TÓ MILONGA

SLOW & IN OCTAVES

TQ MILONGA

A G7 C- G7 C- G7 C- G7 C- (G7) C- (G7) CMAJ

B CMAJ G7 (G7) CMAJ

C- G7 C- G7 C- C- F- B^b7 E^bMaj C- G7

C- B^b A^b F- G

C- G7 C- NC SLOW C-G7-C-

FIN

C INSTRUMENT

SENTIMIENTO GAUCHO

JUAN ANDRÉS CARUSO

RAFAEL CANARO / FRANCISCO CANARO

A NC.

Bm F#m

En un viejo al macén del pa - se - o Co - lón don de van los que tie nen per - di - da la fé to do su cío ha ra
Pe ro i nú - til no pue do aun que quie - raf a ol vi - dar el re cuer do de la que fué mi ú ni co a mor Pa ra e - lla ha de

6 C#7 F#m C#7 F#m

pien - to u - na tar - de en - con - tré a un bo - rra - cho sen - ta - do en os - cu - ro rin - cón Al mi - rar - le sen -
ser co - mo el tré - bol de o - lor que per - fu - ma al que la ví - da le va a - rrancar Y si a - ca - so al - gún

10 Bm F#m

tí u - na pro - fun - da e - mo - ción por - que en su al - ma un do - lor se - cre - to a - di - vi - né y sen - tan - do - me
dí - a qui - sie - ra vol - ver a mí la - do o - tra - vez yo la he de per do - nar Si por ce - los a un

14 C#7 F#m C#7 F#m

cer - ca a su la - do le ha - blé y él en ton ces me hi - zo es ta cruel con - fe - sión pon ga a - mi go a ten ción Sa ben
hom bre se pue de ma - tar se per do - na cuan do ha bla muy fuer te el que - rer a cual quie - ra mu - jer

19 E7 A E7

que es con - di - ción del va - rón el su -

B

A E7

fri - La mu - jer que yo que - rí - a con to - do mi co - ra - zón se me ha i - do con un hom - bre que la su - po se - du -

26 A E7

cir y an - que al ir - se mi a - le - grí - a tras de e - lla se lle - vó no qui - sie - ra ver - la nun - ca que en la vi - da sea fe -

30 A A7

liz con el hom - bre que la tie - ne pa' su bien o que se yo por - que to - do a - que a -

33 A Dm A E7 A FIN

mor que por e - lla yo sen - tí lo cor - tó de un so - lo ta - jo con el fi - lo'e su trai - ción

SHUSHETA
(EL ARISTOCRATA)

TANGO
E-

A

C B A- E-/G B⁷/F[#]

REV 10/22/05
JUAN CARLOS COBIAN

TANGO
E- **A** C B A- E-/G B⁷/F[#] E-
5 E- B⁷ E-
9 E- B⁷ E-
13 D C B⁷ A- E-/G B⁷/F[#] TO GO ON E- END E-B⁷E- FINE

18 **B** C G A- E
22 B⁷ E 1B⁷ E 2B⁷ E E- TO A

28 **C** E C#7 F#-
32 F#- B⁷ E
36 E C#7 F#-
40 F#- B⁷ F#- B⁷ E E- TO A

C INSTRUMENTS
C. Y J. GONZALEZ CASTILLO

SILBANDO

SEBASTIAN PIANA

A

Cm C7 Fm

Fm G7 Dm7(b5) G7 Cm

Cm C7 Fm

Fm Bb7 Eb Ab Dm7(b5) G7 Cm

B

C/E D#o Dm G7 C

A7 Dm G7 C

C/E D#o Dm G7 C

A7 Dm G7 C G7 C FIN

SILUETA PORTEÑA

ORLAN DANIEL Y ERNESTO NOLI

HNOS. CUCARO

MILONGA

c | A E- | B7 | E- |

5 | E- | B7 | E- |

9 | B E- | B7 | E- |

13 | E- > B7 | 1. E- | 2. E- |

18 | C E- | B7 | E- |

22 | E- | B7 | E- |

26 | E7 | A- | D7 | G |

30 | E- | B7 | E- |

C INSTRUMENTS
HOMERO MANZI

TAL VEZ SERÁ SU VOZ

LUCIO DEMARE

A

1 G⁷ C/E D[♯]o Dm G⁷ C C[♯]o

5 G⁷/D G⁷ C Am B⁷ Em

9 F Dm D[♯]o Em A⁷ Dm

13 Dm Fm/Ab C A⁷ Dm G⁷ C G⁷ C

17 **B** F G⁷ C Am Dm

21 G⁷ C Am Em B⁷ Em

25 Em Dm B⁷ Em A⁷ Dm G⁷ C

30 C Dm B⁷ Em A⁷ Dm G⁷ C G⁷ C FIN

C INSTRUMENT
ENRIQUE CADICAMO

TRES AMIGOS

ENRIQUE CADICAMO

A Dm A7 Dm

De mis pa-gi-nas vi - vi - das siem-pre lle-vo un gran re-cuer-do mi e-mo-ción no las ol-
U - na vez a llá en Por - to - nes me sal-va - ron de la muer-te Nun - ca fal-tan en-con

4 A7 Dm D7 Gm

vi - da pa - sa el tiem-po y mas me a - cuer-do
tro-nes cuan-do un po - bre se di - vier-te

8 C7 F A7

en a - que - lla ju - ven - tud
e - sa deu - da les pa - gué

11 A7 Dm A7 Dm

ta - do que pu-do ha-ber ca - mi - na - do por e - sas ca - lles del sur
í - an E - sa a - mis - tad nos te - ní - a a - ta-dos siem-pre a los tres

B

14 A7 D F#7 Bm

Don-de an-da-rás Pan - cho Al - si - na Don-de an-da-rás Bal - ma - ce - da

18 A7 D F#7 Bm

Yo los es - pe - ro en - la es qui - na de Sua-rez y Ne-co - che - a Hoy

22 F#7 Bm

nin - gu - no a - cu - de a mi ci - ta Ya mi vi - da to - ma el - des - vi - o Hoy

26 F#7 Bm

la Guar - dia Vie - ja me gri - ta: "Quién ha dis - per - sa - do e - se trí - o"

30 A7 D F#7 Bm (A7)

Pe - ro yo j - gual los re cuer - do mis dos a - mi - gos de a - yer

8b C INSTRUMENTS

LA ÚLTIMA COPA

JUAN ANDRÉS CARUSO

FRANCISCO CANARO

A

1 | C_M G⁷ | C_M F_M | C_M G⁷ | C_M G⁷ |

E-chea - mi - go no más e- che me y lle - ne has-ta la úl - ti - ma-co - pa - de cham
de - mos no-más la úl-ti - ma co - pa que tal vez tam-bién e lla aho ra es ta

4 | C_M C⁷ F_M | C_M G⁷ | C_M G⁷ | C_M G⁷ |

pán que es-ta no - che de fa - rra y a - le - gri - a el do -
rá o - fre - cien - do en al - gún brin - dis su bo - ca y o - tra

7 | C_M D⁷ G⁷ C_M G⁷ | C_M F_M | C_M G⁷ |

lor que hay en mi al-ma quie-ro aho - gar es la úl ti-ma fa-rra de mi vi - da de mi
bo - ca fe - liz la be - sa - rá e- chea - mi-go no-más e- che-me y lle-ne has-ta el

11 | G⁷ C_M C⁷ F_M | C_M G⁷ | C_M G⁷ | C_M G⁷ |

vi - da mu-chas que se va me-jor di - cho se ha i - do tras de a que - lla que no
bor - de la co - pa de cham - pán que mi vi - da se ha i - do tras de a que - lla que no

15 | C_M G⁷ C_M G⁷ C_M B^{b7} E^b | C_M G⁷ C_M G⁷ C_M G⁷ |

su - po mi a mor nun-ca a pre - ciar yo la qui - se mu-chas que se ha i - do tras de a que - lla y ja -

19 | B^{b7} E^b C⁷ F_M C_M C⁷ | B^{b7} E^b C⁷ F_M C_M C⁷ |

más yo la po-dré ol-vi - da - r yo me em-bo - rra - cho por e - lla

23 | F_M G⁷ C_M | F_M C_M |

y e lla quién sa - be que ha rá e - che mo-zo más cham - pán que to - do mi do -

27 | G⁷ C_M C⁷ F_M | C_M G⁷ C_M |

lor be - bien - do lo he de aho gar y si la ven a - mi - gos di - gan -

30 | C_M G⁷ C_M | C_M G⁷ C_M |

le que ha si - do por su a - mor que mi vi - da ya se fué y brin

UNA EMOCION

RAUL KAPLAN

J = 100

A Em Am Em Am B⁷ Em N.C.

Ven gan a ver que trai go yo en es-ta un-ion de no tas y pa - la-bras, es la can
Es-ta e mo - ción que trai go yo, na ción en mi voz car ga-da de nos- tal-gia. Sien-to un la

5 E⁷ Am

ción que me in - spi - ro. la e - vo - c - ión que a-no-che me a-cu - na - ba. Es voz de
tir de re - be - lión cuan-do a es-te son sus ver-sos le dis - fra- zan. Si es tan hu

9 D⁷ G B⁷ Em

tan-go mo du-la do en ca da es qui na. por el que vi-ve una e mo ción que lo do - mi na, quie-ro can
mil de y tan sen ci llo en sus com - pa ses, por que a no - tar le un mal e - jemplo enca da fra se. Con es - te

13 Em Am Em Am Em B⁷ Em

tar por es - te son que es ca - da vez más dul ce y se - duc - tor. En -
res - to de e - mo - ción muy fá - cil es lle - gar al co - ra - zón.

B Am G F#m7(b5) Em

vuel to en la i lu sión a - no che lo es cu ché, com pue ta la e mo ción por co sas de mi a yer, la

21 F⁷ Em⁷ F#7 C⁷ B⁷ E⁷

ca-sa en que na - cí, la re - ja y el pa - rral la vie - ja ca - le - ci - ta y el ro - sal. Su

25 Am G F#m7(b5) Em

cen - to es la can - ción de voz sen - ti - men - tal su rit - mo es el com - pás que vi - ve en mi ciu - dad, no

29 F⁷ Em⁷ B⁷ Em B⁷ Em

tie - ne pre - ten - ción, no quie - re ser pro - caz, se lla - ma tan - go y na - da más. TANGOJAM.COM

VENTARRÓN

PEDRO MAFFIA

A Cm G7 Cm

Por tu fa - ma por tu es-tam - pa los el ma - le - vo men - ta - do del ham - pa
Mu-chos a - ños han pa - sa - do y sus gua-pe-zas y sus be - rre - ti - nes

5 C7 Fm D7 G7

sos el mas tau-ra en - tre to-dos los tau - ras sos el mis-mo ven - ta - rrón
la fué de - jan - do por los ca - fe - ti - nes co mo un cas - ti - go de Dios

9 Cm G7 Cm

Quién te i - gu - la por tu ran - go en las can-yen-gues que - bra-das del tan - go
So - lo y tris - te ca - si en - fer - mo con sus de - rro - tas mor - dien - do el al - ma

13 C7 Fm G7 Cm Fm^b

en la con-quis-ta de los co - ra - zo - nes si se dá la o - ca - sión
vol - vió el ma - le - vo bus - can-do su fa - ma que o - tro ya con - si - guió

17 Cm G7 Cm G7 Cm

B G7 Cm Bb7 Eb

En - - tre el ma - le - va - je "Ven - ta - rrón" a vos te lla - man "Ven - ta -
Ya no sos el mis - mo "Ven - ta - rrón" de a - que - llos tiem - pos sos car -

25 D7 G7 Fm Eb G7 Cm

rrón" por tu co - ra - je por tus ha - za - ñas to - dos te a - cla - man
tón pa - rá el a - mi - go y pa - rá el mau - la un po - bre cris - to

29 G7 Cm Bb7 Eb

A pe - sar de to - do "Ven - ta - rrón" de - jó Pom - pe - ya y se
Y al sen - tir un tan - go com - pa - drón y re - to - ba - do re - cor -

33 D7 G7 Fm Cm G7 Cm FIN

fué tras de u - na es - tre - lla que su des - ti - no le se - ña - ló (Mu - chos a - ños)
dás a - quel pa - sa - do las glo - rias gua - pas de "Ven - ta - rrón"

VIDA MÍA

OSVALDO FRESEDO

A Cm Eb Cm Ab⁷ G⁷

Siem-pre i-gual es el ca - mi - no que la hue - lla

Que i - lu - mi - na ta - ta sol
va per - dien - do su - co - lor

5 Cm Eb G⁷ Cm D⁷ G⁷ Ab

Si pa - re - ce que el ca - mi - no mas lo a - lar - ga pa - ra mi do - lor

Y es - te ver - de
y sa - lien - do las es - tre - llas dan al cie - lo to - do su es - plen - dor

9 Eb Fm Cm D^{b5} Cm D⁷ G⁷

sue - lo don - de cre - ce el car - do le - jos to - ca el cie - lo don de es - tá mi a - mor

po - co lu - ces que tí - ti - lan dan se - ve - ro to - no mien - tra - hu - ye el sol

13 Cm Eb Cm Ab⁷ G⁷ C G⁷ C FIN

Y de cuan - do en cuan - do un ni - do pa - ra que lo en - vi - die yo Vi - da

De e - sas lu - ces que yo ve - o E - lla, u - na la en - cen - dió

B C B^{b9} Dm G⁷ C

mí - a le - jos mas te quie - ro Vi - da mí - a pien sa en mi re - gre - so Sé que el

23 C⁷ F D⁷ G⁷

o - ro no ten - drá tus be - sos Y es por e - so que te quie - ro mas Vi - da

29 F Fm C D⁷ Dm⁷ G^{b5} C

mí - a has - ta a - pu - ro el a - lien - to a - cer - can - do el mo - men - to de a - ca - ri - ciar fe - li - ci - dad Sos mi

36 F Fm C D⁷ Dm⁷ G^{b5} CG⁷ C

vi - da y qui - sie - ra lle - var - te a mi la - do pren - di - da y a - si aho - gar mi so - le - dad